



Meeting World Heritage

ESSEN | WEIMAR | ISTANBUL

THE
PROJECT



ESSEN ISTANBUL NEIMAR

Meeting
World
HERITAGE

Meeting World Heritage

>>The Project





Imprint

Publisher	Klassik Stiftung Weimar Department of Research and Education mail: forschung.bildung@klassik-stiftung.de www.klassik-stiftung.de Burgplatz 4 99423 Weimar
Idea & Concept	Amel Ali-Bey, Zümray Kutlu, Fabian Lasarzik, Eva Liedtjens, Folker Metzger, Verena Moron, Katja Nicke
Editing	Katja Nicke
Proofreading	Brian Bixby
Photographer	Saskia Fischer, Robert Schwabe
Layout & Design	Amel Ali-Bey

A project by:



Funded by:



Stiftung Mercator

Meeting World Heritage Project

World Heritage Sites are authentic and strongly symbolic places. These sites hold an important and metaphorical function in representing their region. Based on their “outstanding universal value”, which is ascribed to them by the UNESCO, they hold an identity creating function for a region or even an entire nation. Furthermore they are important for humanity and the preservation of cultural identity. However, artistic, critical and participative approaches to analyze these sites are rare.

Meeting World Heritage is an international project for culture and education. This project was graciously funded and actively supported by Stiftung Mercator. With this support we were able to create a platform for high school students to discuss the meaning, the value and the importance of World Heritage Sites in a vastly expanding multi-cultural, pluralistic and globalized world community. In this interdisciplinary project, 36 high school students from three cities participated in cultural heritage workshops and site visits to the selected UNESCO World Heritage Sites: UNESCO World Heritage Site Zollverein in Essen, the Historic Peninsula in Istanbul and the ensemble Classical Weimar. During six months there were three international and various local workshops. The local workshops and seminars on cultural heritage started in each city on February 2013.

Aside from the local workshops that supported discussions on cultural heritage and artistic work, three joint workshops were organized providing a chance for the participating students from Germany and Turkey to come together and take part in an interactive exchange. In these joint workshops the visited locations were opened up with creative and associative methods and critical discussions took place about the value and meaning of the visited World Heritage Sites. The first of the joint workshops took place in Weimar on March 16-19, the second in Essen March 20-23, and the third in Istanbul June 16-21.



**Meeting
World
HERITAGE**

ESSEN ISTANBUL
NEIMAR

Table Of Contents

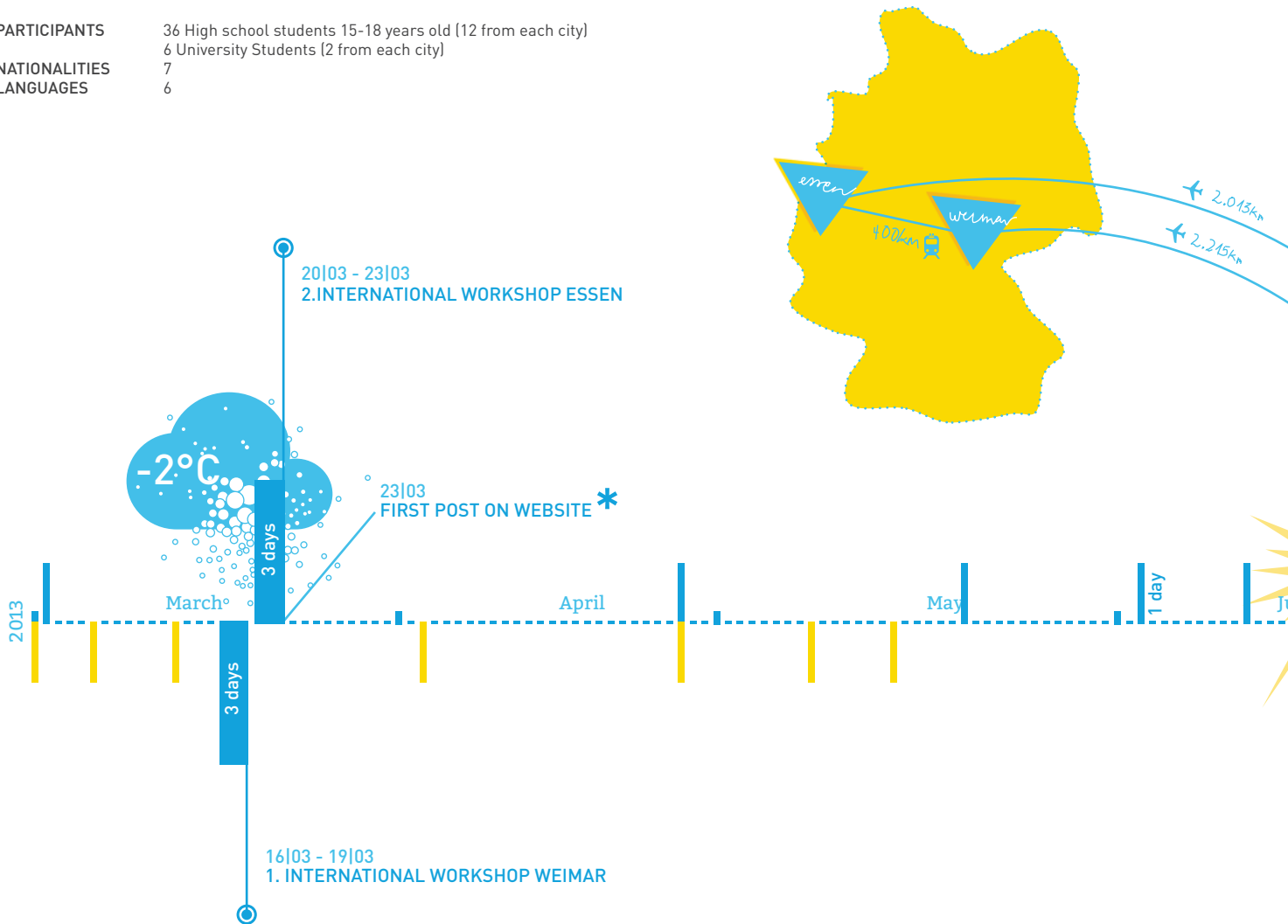
World Heritage Sites are connecting the past with the present and the future. Buildings, parks and places from the past hold an important value for humanity. Some of them are a part of the regional identity, some of them are a part of the national or international identity. 36 high school students and 6 university students handled with different themes around three World Heritage Sites. They entered in an international dialogue about architecture, public, tradition, progress and much more. Furthermore they developed an own expression in a creative and artistically way.

Project Study Themes	PROJECT TIME LINE	08
	TOLERANCE, DIVERSITY AND EQUALITY	10
	ARCHITECTURE AND NATURE	11
	IDENTITY AND ALTERITY	12
	AESTHETICS, CREATIVITY AND FUNCTIONALITY	13
	PUBLIC AND PRIVATE	14
	TRADITION AND PROGRESS	15
	SELECTED WORKS OF HIGHSCHOOL STUDENTS	16
	BEHIND THE SCENES / SNAPSHOTS	22

PARTICIPANTS 36 High school students 15-18 years old (12 from each city)
6 University Students (2 from each city)

NATIONALITIES 7

LANGUAGES 6



LOCAL WORKSHOPS

WEIMAR 03/13 + 07/13

- Getting to know each other
- Guided tour "behind the scenes" city castle
- Design own postcards
- Presentation of own postcards
- Discussion about favorite places within a city
- Critical reflection about sights and souvenirs
- Tutorials on photo editing and photoshop techniques
- Preparation for international workshops

ESSEN WORKSHOPS IN SCHOOL SCHEDULE

- Mind map about the UNESCO
- Guided tours and research history of museums
- Visitation photo laboratory
- Lectures in photo editing
- Introduction history photography
- Creative art workshops and music video analysis
- Preparation exhibition for World Heritage Day
- Preparation final exhibition

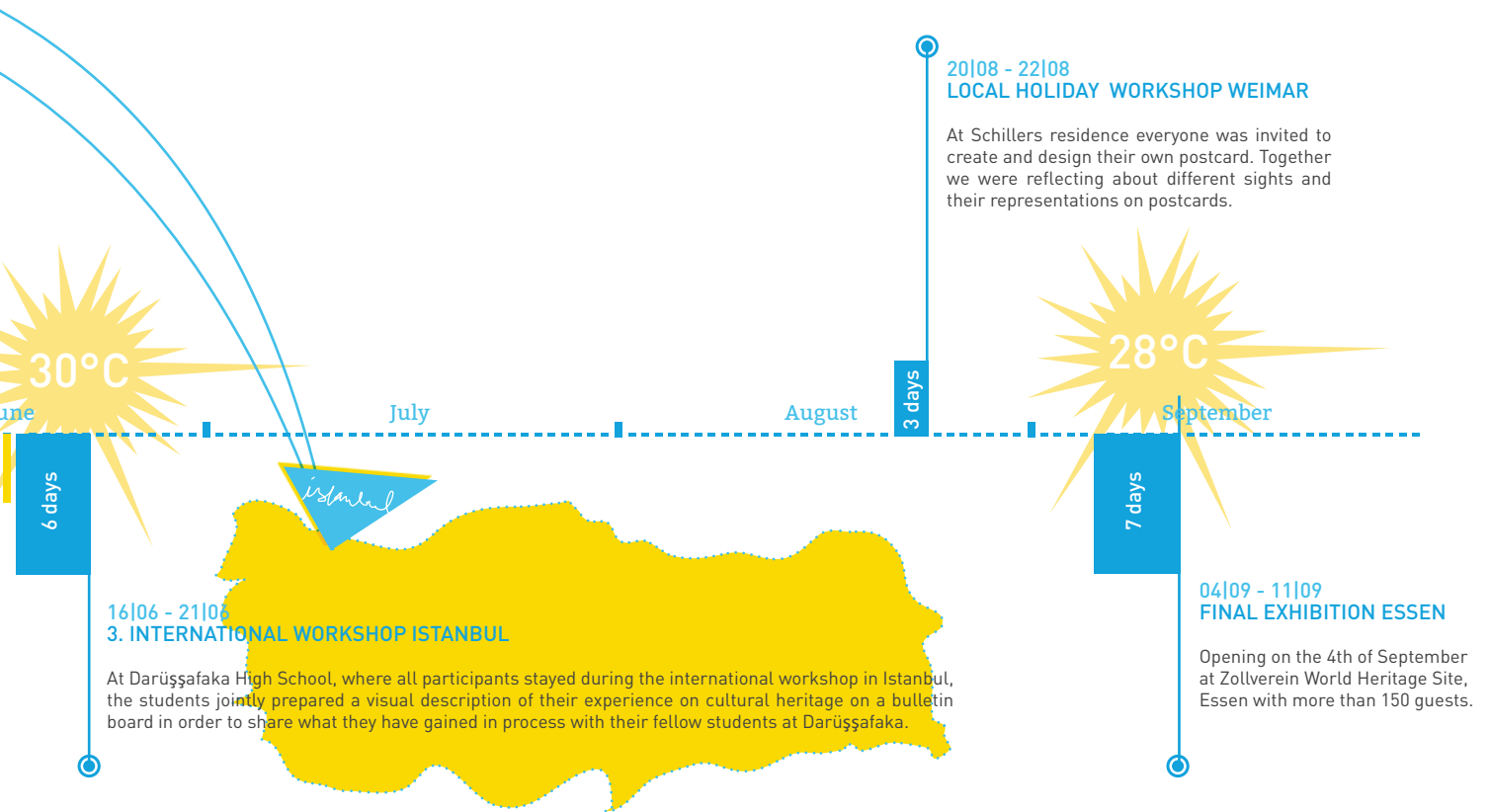
ISTANBUL 02/13 - 07/13

- Getting to know each other
- Creative art workshops
- Lectures on cultural heritage
- Site visits to historic Peninsula
- Reading and discussing Goethe
- Research on cultural heritage
- Video shootings
- Preparation for international workshops



In addition to the interactive and creative approach to world history and its cultural artifacts, the high school students produced an online portfolio of collage, photographic and video works. The process of examination and the documented research have been published on the Meeting World Heritage website and this catalog and serve as a medium to discuss and share ideas and topics with a broader audience.

→ www.meeting-world-heritage.net



INTERNATIONAL WORKSHOPS

WEIMAR 16|03 - 19|03

- Ice breaking games
- Building groups for study topics
- City rally and self guided tours
- Guided tours
- Site visits
- Creative brainstorm about world history
- Group work
- Presentations of first expressions and artistic projects

ESSEN 20|03 - 23|03

- Guided tours
- Site visits
- Expert discussions about World Heritage Sites
- Group work
- Uploading content to website
- Press conference
- Presentation of first results of artistic works
- Debate about international monuments

ISTANBUL 16|06 - 21|06

- Discussions about the political situation in Turkey
- Presentation about Darüßsafaka
- Guided tours and site visits
- Talks about world history
- Group work
- Experts conversation about cultural heritage
- Creative art workshops
- Final presentation of artistic results



Selected art piece from
this group on page 21

Julius Schmidt

I am fascinated when different cultures clash and interact, this is where my project is inspired from.

Tolerance, Diversity and Equality

The aim of our project was to perceive and share the cultural differences and similarities of each of the three towns we visited. We started by accumulating and superimposing photographs from the heritage sites which symbolically represent their region. Our method was to digitally superimpose our images from Weimar, Essen and Istanbul. We changed the opacities of the photographs and then stacked them to create multi-layered images showing the traces of our relationship with historical and cultural heritages.

Over the course of several months after our travels our group stayed in regular contact with each other and individually collected materials from our own cities. Eventually we posted our materials to a web-based folder in order to share our visual material, as well as our impressions, ideas and various other texts with each other.

The resulting images of reconstructed spaces created by the overlapped photography reveals the cultural resemblances and differences between Weimar, Essen and Istanbul from different perspectives. We associate these overlapped images with the theme of equality and diversity. Through these images one can easily see the similarities and the differences between the cities, this is the main motivation for superimposing these images.



Medium: Photography, Video, Sketchbook

Mentor: Begüm Yamanlar

Group Members: Ngoc Linh Tran Thi, Duc Song Toan Nguyen,

Julius Schmidt, Maximilian Huschke, Selen Esmer, Elif Emre



Selected art piece from
this group on page 17

Architecture and Nature



Wiebke Steinhöfl

*A World Heritage is
something from the past,
that is present now and will
be there for the future.*

Imagine if the World Heritage Sites we visited didn't exist anymore and all that remains is an art piece that tells a story about it. Our group focused on the themes of nature and architecture and we worked with sound and video. We reflected on these places in an abstract way using a series of walks to guide our creative process. Our eventual goal was to let viewers experience these walks on a personal level, as if they had taken the walk themselves.

During the workshops all of us used a notebook to create a written archive of important details, collect impressions and to make general notes and sketches. We also created sound recordings from the places we visited and incorporated voices from different people in various different languages. These audio recordings allowed us to combine our actual aural impressions with subjective expressions of us as individuals. At every site we visited we made a recording of a balloon being popped, every space has its own acoustic finger print and these recordings provided us with an acoustic proof that we actually went to these places.

In the end we had an archive containing more than 100 sound recordings and about 50 video recordings of our walks. The groups final work is a video and sound collage, an extraction of our journey throughout the whole workshop. We want to support the idea that it is very important to actually go to places rather than just look at them in pictures or postcards.

Medium: Sound, Video

Mentor: Amel Ali-Bey

Group Members: Buse Uzun, Tuğçe Yıldız, Lezan Jabber, Giang Tran, Sonja Dalski, Wiebke Steinhöfl

Identity and Alterity

Our aim was to make a photographic series at the World Heritage Sites we visited in Essen, Weimar and Istanbul. The history and architecture of these sites are extraordinary and we wanted to illustrate our impressions and thoughts during our excursions. We observed the different places very carefully and took photographs to capture our impressions. We often used thematic artistic techniques to focus on our theme of identity and alterity, for example reflections in mirrors, water and so on.

As a team we worked with different methods of organization and categorization of the photographs. Some of our group created aesthetic studies in photography, while others worked with collage and documentary images. We didn't want to show these sites in the same idealized postcard presentation they were used to seeing. It was important for us to give the public an opportunity to see these World Heritage Sites in different and unconventional ways they hadn't seen before.

When we arrived back home we continued to develop the project by taking additional photos of our own cities. Eventually we edited and organized the pictures as a group. Our resulting works are subjective and very personal. After receiving valuable feedback from our mentor we uploaded the best examples of our work online. We are hopeful that our works will attract people's attention to the World Heritage Sites.

Medium: Photography

Mentor: Robert Schwabe

Group Members: Ceren Hafızoğlu, Fatma Bingöl, Sema Sirtlan,

Stefan Kronenberger, Tuan Anh Nguyen, Wieland Freyer, Theresa Kröber

Alterity is a philosophical term meaning "otherness", strictly being in the sense of the other of two (Latin alter). In the phenomenological tradition it is usually understood as the entity in contrast to which an identity is constructed, and it implies the ability to distinguish between self and not-self, and consequently to assume the existence of an alternative viewpoint.



Selected art piece from
this group on page 16



Aesthetics, Creativity and Functionality



In our project we wanted to show the emotions and impressions of visitors at the World Heritage Sites. For us this was an interesting challenge and it posed the following question “do the World Heritage Sites have any influence on our feelings and on our awareness?” To answer this question, we took photographs of visitors at the World Heritage Sites and we also recorded sounds related to Weimar and Essen.

Another topic we examined were the differences and the similarities between Essen, Weimar and Istanbul. We wanted to analyze how multi-colored and diverse these cities are. There are many areas of each city with similarities. For example, when we analyzed the many different aspects of Essen we were able to identify a trend that we also discovered in the other cities. There are areas with many immigrants, areas such as Katernberg or Stoppenberg, where you could see many different cultures represented. These areas also have many restaurants and stores with products from different cultures (Asian, Indian, Arabic, Turkish, etc.). There are also areas where almost no immigrants live, such as Werden or Bredeney. In these parts of Essen there are many expensive stores and cocktail bars for the upper class.



Selected art piece from
this group on page 21

At the end of the project we presented our research in the form of photo and sound collage. The sound recordings presented a documentation of how these places sound and also illustrated some of the emotions visitors felt while they were touring the sites. The collective work is an expression of our feelings concerning our visits in Weimar, Essen and Istanbul.

Medium: Photography, Video, Sound

Mentor: Jana Stolzer

**Group Members: Ali Demir, Timur Aksoy, Iman Hadi, Luise Fischer,
Luise Herzog**



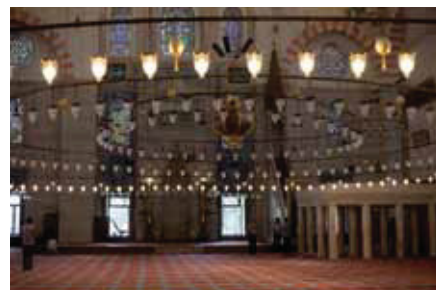
Selected art piece from this group
on page 18

*Through this we understood that
everybody can be different.
To be, to think different is natural.*

Pervin Ardahanli

Public and Private

All people, who visit the World Heritage Sites, are at a public place, but they remain in a private space by only concentrating on their audio guides or their guided tour. This means that many of the visitors from so many different countries do not notice each other or the small details that make the site as unique as it is. These types of visitors seem to be only interested in visiting the sites so they can say “I visited that place.” What would be your impression, if you only saw the World Heritage Site without the people and the sound of daily life?



The goal of our project was to reflect on the relation that World Heritage Sites create between public and private space. We also wanted to learn more about these places and improve our cultural knowledge. Should World Heritage Sites be privatized or should they be used by the public? This was a question we focused on early in our sessions. Eventually we agreed that some places need to be privatized in order to protect them against destruction and vandalism.

Medium: Illustration, Video, Photography

Mentor: Amen Feizabadi

Group Members: Bünyamin Agirman, Said Ansar Yussufi, Pervin Ardahanlı,

Yiğitcan Yılmaz, Nikolas Oberländer, Ulrike Heinicke



Selected art piece from
this group on page 19



Tradition and Progress

In our group we wanted to discover the similarities and differences between the three cities we visited. After some discussions we decided to approach the project like a road movie, using a documentary handheld style. We decided to use cameras in a simple but natural and personal way. For this reason in our artistic works, we chose not to use professional cameras, equipment or prime lenses because we felt this would have held us back and made the work less spontaneous and realistic.

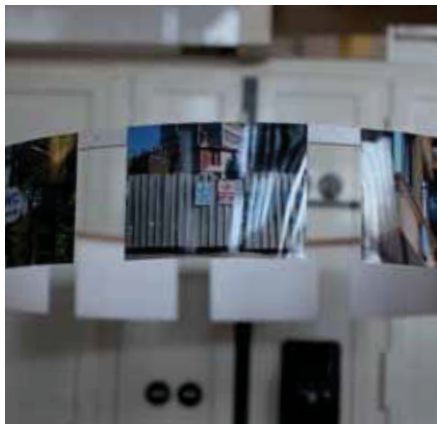
We began our road movie during our first trip which took us to Weimar. Our next stop was Essen and our last destination was Istanbul. In order to show the stark contrasts between each of these cities we filmed the typical signs of life while keeping our focus on the World Heritage Sites. We wanted to document the cities in a direct manner with a focus on our individual feelings, emotions and impressions.

We didn't want our film to be like typical documentaries that inform people about a topic, instead we wanted our viewers to discover each city in a personal and spontaneous way. We asked to be guided by our group members who live in the city we were visiting. The most interesting thing for us was to learn about the different lifestyles connected to every World Heritage Site we visited. We ultimately created a group project in the form of a documentary film that documented our journey and what we had seen and experienced in three different cities.

Medium: Video

Mentor: Ertuğrul Akgün

Group Members: Elif Karaatlı, Zeynep Alemdağ, Josephine Tancke, Caroline Poppa, Thanh An Pham, Steven Ziems



exSIGNment

Theresa Kröber

Photo series, 148 x 210 mm, hung on 3 wheels

The three World Heritage Sites we visited each have their own history and political circumstances. With the aid of signs the atmosphere becomes more intense and the visitor gets even closer to the space. I am not only concerned with what is written on them, but also how they look, where they are placed and how they are integrated into the cityscape. Signs can also tell us a lot about the people who work there.



Differences In The Detail

Fatma Bingöl

Photo series, 148 x 210 mm

The first thing I did in this project was to photograph the small parts of the objects in the World Heritage Sites. In this way I make people wonder about the origin of the detail. Next, I photographed the whole object or the site where the object came from. When people are unable to identify the detail they can now make a connection.

I believe this technique could help people to focus on details as well as the history of World Heritage Sites. It's a kind of game that teaches people something and is also interesting experience to realize that sometimes an image may not reflect the full story of the place. In the same way we cannot judge a person by a single behaviour we observed. We should try to understand them and learn how to look at the whole picture.



Space Walks

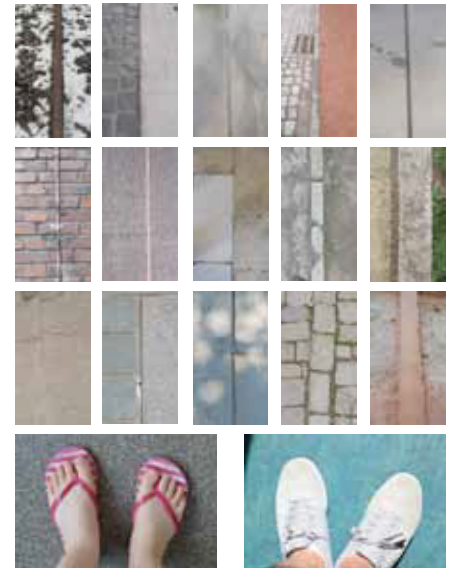
Buse Uzun, Tuğçe Yıldız, Lezan Jabber, Giang Tran, Sonja Dalski, Wiebke Steinhöfel

Video and sound collage, 5 minutes

Because of the history and importance of World Heritage Sites we consider these unique places that should be protected. They preserve lifestyles, culture and art of former times and have important values for the next generations. A World Heritage is something from the past that is present now and will be there for the future.

Everyone has their own individual perception of the sound which is created when a balloon pops. It's a loud sound with a lot of energy. Using this energy we measured the properties and diversity of the atmosphere of different spaces. We used the sound of the balloons being popped as a marker for switching to the next place.

In the video sound collage you'll notice that this simple sound recording experiment can reveal a lot about a space. A space is defined by history and context. For example in Weimar it's the Ilm Park, in Istanbul it's the Hagia Sophia, in Essen it's the Zollverein World Heritage Site which used to be a coal mine. In addition we documented ourselves walking in these diverse places during winter, spring and summer.

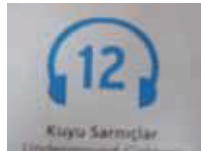


The Essence Of Art

Ceren Hafizoğlu

20 photos on wood plate, 100 x 150 mm

I chose to photograph lines because I think lines are the things which define places. It is impossible to think a place without a line. Lines are the small parts of a whole thing. Normally we do not look at lines because the whole seems more important. We tend to forget that space is formed by lines. I wanted to take people's focus on these details. I believe we can understand things better if we first observe them in detail, and then as a whole.



Public And Private

Ulrike Heinicke, Nikolas Oberländer

Photo collage, stereo sound, 00:01:55 min

In the pictures we created you can see the public places, but if you hear the sounds you are transported into a private space. The audio works we created are not merely guides through our exhibition and our pictures; they give you an outsiders impression of the actual audio guides at the World Heritage Sites. Would it be better to explore a World Heritage Site on your own? Do you see more if you do not have to concentrate on your audio guide or on your guided tour? If you are not told what to look at or what to focus on you become more open to notice the people around you and details you may have otherwise not noticed.



Daily Routine

Wieland Freyer

20 photographs on wood plate, 100 x 150 mm

In my project I was thinking about how to conserve a World Heritage Site. We need not only the people who visit it, we need the people who work there. What are they doing? How are they feeling? Can you imagine it? Take your time and explore the details in the pictures.



Roadmovie 00:21:55 min



Photo series, 100 x 150 mm

Comics quickly communicate ideas with images, which can be enjoyable for both the artist and the audience. This is why we decided to use comics as an artistic medium. We wanted to grab the attention of our audience. It is our opinion that people should use these sites while they are protecting them. Therefore, we tried to give different impressions to our audience. Our first comic is about Weimar and it talks about protecting Heritage Sites. Our second comic is about Istanbul and it is a panoramic view of Karaköy. Our final comic is from Istanbul, Hagia Sophia; we put more balloons in this comic to accommodate the many people from different countries and cultures.



Equaversitance

Ngoc Linh Tran Thi, Duc Song Toan Nguyen, Julius Schmidt, Maximilian Huschke, Selen Esmer, Elif Emre

Digital photo collages, 297 x 528 mm

'Equaversitance' is about the perceived and shared cultural differences and resemblances of each of the towns we visited. We began by accumulating and superimposing photographs from the heritage sites. These images symbolically represent each region. The resulting images of reconstructed spaces that are created by overlapping footage reveals different perspectives.

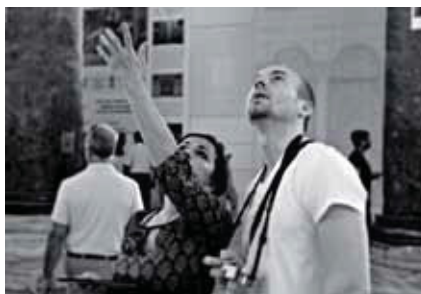
Our method was to digitally superimpose our photographs from Weimar, Essen and Istanbul. We changed the opacity of each photograph to create new multi-layered images that still retain traces of our relationship with the historical and cultural spaces.



Untitled

Julius Schmidt, Maximilian Huschke

Digital photo collage, 420 x 310 mm



Room Of Views

Luise Fischer, Luise Herzog

Photo series, 100 x 150 mm

We want to show the impressions and feelings of tourists. Weimar, Essen and Istanbul are totally different cities but the emotions of the people are similar. Despite the differences of places and people World Heritage Sites are equally important to everyone. These sites connect people all over the world. Our photographs illustrate the body language and facial expressions of the natives and tourists. All photographs are represented in a book.



Aside from the workshops, guided tours and group projects, a lot happened behind the scenes. The following are a few reflections on these moments.





> The students from Turkey were surprised to see so many open seats within the city buses in Weimar. It is a small town and the buses are often empty. This is so different from a mega-city like Istanbul. In Weimar there are a lot of places where you can be alone and enjoy the solidarity.



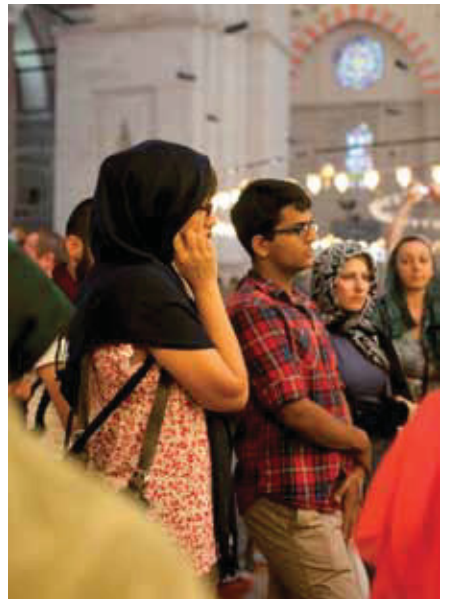




> Students from Essen and Istanbul described the city of Weimar as a homogenous city without many foreigners. Zollverein World Heritage Site in Essen is used in a functional and modern way for concerts, exhibitions and marriages. It was amazing for many students and participants, that a historic World Heritage Site could be used in such a way. It is a question of preservation and modification or transformation of historic buildings or places.



> A group of students from Weimar and Essen spent the afternoon together sitting outside on the steps of the boarding school, Darüßsafaka High School. A few meters away stood a group of Turkish students quiet in a circle looking down. “What are they doing there?” was the question from one of the students from Essen. The project manager from Istanbul told us that they were demonstrating as part of the peaceful demonstrations all around Turkey. Responding to police brutality in Turkey, they wanted to show that they are peaceful and not violent. Immediately the students from Germany supported their colleagues from Turkey and stood next to them.







After 6 months, all 36 students from Istanbul, Essen and Weimar reflected on each of their cities and World Heritage Sites. Initially the students focused on themes of diversity and the contrasts between their cities. The current events in Istanbul during the third workshop in Turkey provoked more profound questions of solidarity and similarities on a human scale. During this complex journey of workshops, talks and walks, the creative outcome of the high school and university students demonstrates sensitive observations through creative processes.





Meeting World Heritage >>The Exhibition





Table Of Contents

Two university students from visual arts departments of each city accompanied and conducted the high school students within the workshops and supported their artistic works. The university students offered a broad spectrum of creative expression could be passed on to the high school students. The output of this phase of the project was presented to the public in a final exhibition and presentation in Essen on September 4th 2013. In this section works from the university students are featured individually.

Mentor Art Works

INTRODUCTION, by Fabian Lasarzik	06
AMEL ALI-BEY, ALEXANDER STEPHAN	08
ERTUĞRUL AKGÜN	10
AMEN FEIZABADI	12
ROBERT SCHWABE	14
JANA STOLZER	16
BEGÜM YAMANLAR	18
EXHIBITION OPENING SNAPSHOTS	20
AS THE DIFFERENCES BLURRED, by Zümray Kutlu	22
PRESERVING HISTORY TODAY, by Folker Metzger & Katja Nicke	24
INSTITUTIONS / PARTICIPANTS	26
ACKNOWLEDGEMENTS	29

Let The Monuments Speak!

A Vote For An Artistic Field Research

Fabian Lasarzik | Artistic Director | Stiftung Zollverein

Why should art or an artistic reflection of international monuments be considered? Why should we as operators and presenters of such meaningful and historically charged places, with their different buildings and areas, propose that these sites be interpreted using artistic methods? Why are we interested in methods such as field research and artistic proposals or expressions? Most art indeed just throws up more questions than providing answers!

It is my belief that art is about finding unique expressions as well as communicating universal values. Through art the younger generation can discover both historic and modern orientations and abstract shared values of humanity. The project Meeting World Heritage aims to promote intercultural skills and supports relativistic, participatory and pluralistic views of the world. We are living in a pedagogic world. The trend continues... not only within the communication of monuments, history and art. Today almost everything we receive has been explained in advance - before we've had an opportunity to build our own opinion. We should let the monuments, the real material speak.

The Zollverein World Heritage Site is not only a museum, it's not a coal mine anymore. It should be a living monument. Monuments belong to the people. It is not only important for a certain nationality! They are politically intended. International organizations are responsible for preserving cultural heritage. It is a public good. And this is why cultural heritage needs scrutiny, especially from young people. An artistic method provides an experience that differs significantly from an educational learning program. This is one of the most important experiences the young people have made. Especially at the beginning of the project, the paradigm shift was the most difficult part for the students. They had the freedom to look for images, sounds and objects with little to no boundaries.

Many of the students decided to discuss the subject of presentation and staging of historical sites. They have made discoveries about the similarity in

behaviors of tourists in different places and from many cultures. Questions about the relationship between authentic places and their representations are like a red thread of the art works of the students. Some works are looking for the genuine essence of the place, the natural sound or the physical sensation of standing on historical ground. At the same time many of the students show, sometimes in a humorous way, the high promise of embellished monuments. One artistic work is a large black liquid leak whose shiny surface reflects the surrounding environment, a pristine room of a World Heritage Site. The “leak” intervenes with the site and raises questions about these sites as places for preservation, and something you are not allowed to touch. The format denies formal artistic presentation but the result is beautiful to look at.

The topics gained contemporary relevance during our stay in Turkey last June. There were a series of demonstrations happening in and around the city. The main parts of the demonstrations were about preserving the Gezi Park and the impending destruction of the park in favor of a shopping center. A photographic work of a Turkish student shows interior shots of this important building. Our conversations became more relevant in the moment and motivated all involved. For example, the conceptual video work of a Turkish university student shows how bleak it could be on the level of tourists photographing or filming their experiences in contrast to the stereotypical images of documentation.

It was important for us to approve and promote these fresh outlooks and discuss these places as they are at the moment as well as their staging. University students generously supported the high school students throughout the project. They switched between the role of mentors and colleagues in an outstanding way. All of the participants have found different approaches to their topics. Furthermore they developed new modes of artistic expression. It seems even more important that they experienced a way to explore the Heritage Sites with their immaterial values without following a determined pedagogic technique that leads to answers already known.





LEAK

2013, installation, intervention in Zollverein World Heritage Site, Essen
polyurethane, black color, 3 x 3,5 m

A leak has been placed in this surrounding. It forms a surface and a deep space, open and closed, static and flexible at the same time. There are constant alterations in the perception of those who see it and those who move around it. This space is cultural, chemical and natural. It is constantly in a state of reflecting and absorbing the processes of its surrounding. On the assumption it stays, physically or virtually, it will change forever.

TRACING THE CULTURAL HERITAGE

2013, video

Is there a cultural heritage in Turkey? That question is the core concept of my work. I invite my audience to think about this key question using the different potentials of cinematic language.

Yes I know it. My videos are boring, so long and do not obey the rules. Conventional cinema typically shows the beauty of the world, but the world as shown in conventional cinema is not reality. If reality is not good enough why do film makers predominantly show positive and powerful visuals?

Ultimately these are only videos, there is no center and no central story. Perhaps even my text is an illusion. Decide yourself, what do you feel?





THE PERFORMANCE WITHOUT THE AUDIENCE

2013, HD video, 5:10 min, stereo sound

This video shows a performance which was played in Abbasağa Park (in Beşiktaş, south of Taksim square in Istanbul, Turkey) on June 2013. Abbasağa Park is one of several public forums in Turkey. It was a place for protestors to exchange ideas and to hold conversations about current political events happening in the country after the violent storm out of Gezi Park around the middle of June 2013. In other words, a place for practicing democracy.



BOGHCHEH

2013, installation, white fabric, sounds

Boghcheh; from the Farsi and derived from Turkish ('bohça) : bundle/fardel

THE WORLD HERITAGE AND ME

2013, photograph, 420 x 494 mm

As part of the project each student was asked to create a piece of art for the final exhibition and so was I. In my piece I decided to include my students in the production of the work. This gave them the possibility to take part in a professional photo shoot and to see how much effort is needed in the production of a single photograph. I gave each student a specific task, model, lighting technician, photographer, make-up artist and props manager. My role was that of a director.

The photograph itself plays with different time periods. It was made at the City Castle in Weimar. The characters in the photograph represent aspects of the present meeting the past and also include the unique interiors, sculptures and paintings.





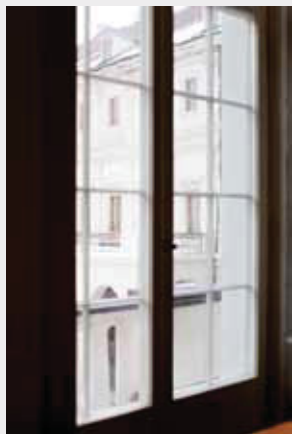
DEVIATION

2013, 12 photographs on black MDF, sizes variable

"Landscape - this is what the city becomes for the flâneur. Or, more precisely, the city splits into its dialectical poles. It becomes a landscape that opens up to him and a parlor that encloses him."

– Walter Benjamin. The Return of the Flâneur. Selected Writings II 1927-1934

You can find out the nature of a city in the streets, no matter where. It's only about strolling, it means to appreciate the urban life, to forget time, to walk and to continue with it again. After all, the photographs build up a subjective image of three different places by using daily situations working together and creating a new kind of ambience.







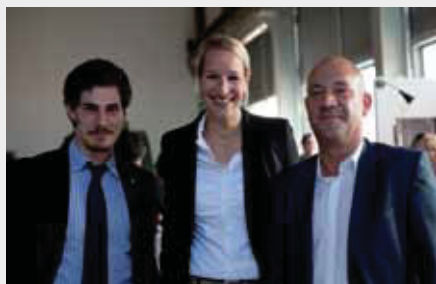
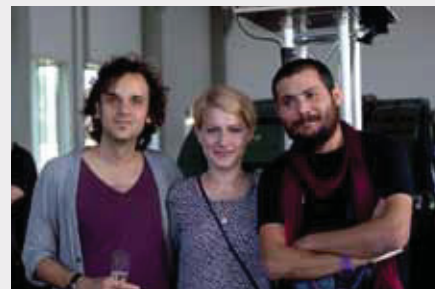
AKM

2013, 12 photographs, 594 x 841 mm

Atatürk Cultural Center, as known as AKM, is an iconic multi-purpose center and opera house and one of the most important buildings of 1960's Turkish modern architecture which is located in the center of Istanbul, Taksim Square. The project was started to provide an opera house in 1946 and after reviewing many different designs, it was completed by Hayati Tabanlıoğlu in 1969 with the name of Istanbul Palace of Culture. After a year a fire broke out during a performance and it was in repair for another seven years. Finally, in 1977 it was opened with the name of Atatürk Cultural Center. Through the periods of design, construction and repair it played a critical role in terms of describing the modernization efforts of the Republic of Turkey.

In 2005 it was closed for restoration, but in 2013 it was reported that it will be demolished as part of the redevelopment plans for the Gezi Park and Taksim Square area and replaced by a new opera house, even if Turkey's Cultural and Natural Heritage Preservation Board intervened with a ruling that the AKM was a first-class heritage site, putting it in the same category as Topkapı Palace.





As The Differences Blurred

by Zümray Kutlu | Program Coordinator | Anadolu Kültür

The project Meeting Cultural Heritage was a learning journey for everyone involved. We had a chance to think about the meaning and importance of cultural heritage by visiting World Heritage Sites in the cities of Weimar, Essen and Istanbul. What do we remember, preserve and why? These were the main questions that the participating high school students focused on throughout the project. The high school students attempted to answer those questions with the help of their university student mentors. Their understanding of cultural heritage was enriched and eventually they produced art works as a team.

Besides the three international workshops that were held in Weimar, Essen and Istanbul, there were also local workshops. In Istanbul eleven workshops took place at Darüşşafaka High School with the participating students. In three of these workshops Deniz Ünsal from Istanbul Bilgi University gave lectures on the meaning of cultural heritage. Participants discussed the differences between tangible and intangible heritage. They also learned about the role of UNESCO. Over the course of seven workshops with Fırat Bingöl the students created drawings, paintings and shot videos on the theme of being different and equal. Additionally, with the literature teacher Serpil Pazar students read and discussed two books, “Sufferings of Young Werther” and “Faust” by Goethe, who spent many years in Weimar.

Local workshops equipped students with knowledge on the meaning of cultural heritage and provided a platform for students to express themselves with artistic means. The international workshops served the purpose of having lively moments of international exchange. While exploring different cultures in the three cities, the students appreciated the natural beauty of both modern Weimar and the classical Weimar history. The industrial heritage site in Essen was not only a new concept for the participants from Turkey, but also for the students from Germany.

By the conclusion, the project had definitely created a platform for exploring the differences between the East and the West in a dual sense: on the one hand, between Turkey and Germany, on the other, between East and West Germany. The project was a once in a lifetime experience to observe different time periods, architectural expressions and cities these students may have otherwise never visited. In doing so, we believe that this project has produced long-term enriching effects on the participants perception of history.

As a graduate of Darüşşafaka High School, I can personally say that it was a touching experience for me to host German students at Darüşşafaka. I wholeheartedly believe that what all the participants gained, experienced and shared with each other will be long-lasting assets for their understanding of the past, present, and future.

Preserving History Today

Folker Metzger | Consultant For Cultural Education | Klassik Stiftung Weimar
Katja Nicke | Project Manager | Klassik Stiftung Weimar

The universal value of the World Heritage Sites were comparatively explored by participants. The approach and discussions took place in an artistic way. Included our discussions and critical considerations were the tense relations between the various World Heritage Sites. The cultural heritage of civilization and thus monuments and historic buildings are not only sculptural objects of a certain size or architectural beauty, these are places that can transport beyond social and political ideas. The participants explored places and areas which are representative of cultural and historical movements. These sites are between poles of preservation and current use. Each of the World Heritage Sites we visited show the challenge for present and future generations to find an understanding and to create forums for the cultural heritage of humanity.

In Istanbul the proposed urban changes in 2013 have led to violent protests and demonstrations. These demonstrations took place during our time in Turkey. The pending renovation of the city castle in Weimar, to be used as a city center, is responsible for a re-creation of the cultural heritage within the city. And in Essen the modern forms and use of historic buildings and areas of the city end up in contentious discussions for the Zollverein World Heritage Site. All these cultural heritage sites are much more than “just” museums that preserve the past. Rather, they are identity-establishing places. They consistently need worthy new interpretations.

The participants of the project made it clear that it was not only these areas of tension which are important and meaningful. The relationship between object and individual, between viewer and display are also of central importance. The project and this catalog of documentation represents the ideas and thoughts of the high school and university students handed down to them from the heirs of cultural heritage. We presented various approaches and personal expression was actively encouraged. The content and practical entanglement of art, culture and politics was very important to us.

It is our hope that we can show how stimulating and necessary it is to involve the younger generation in reference to the future of our cultural heritage. High school students need opportunities to develop their own ideas and the older generation should actively consider these new fresh eyed opinions. This generation of students are the ones who will support advocate the importance of the past, preserve it or choose to let it fall into oblivion. Many thanks to all the participants for their interesting, constructive, humorous, exciting and fruitful thoughts and its translation into a (modern-media) language.

ESSEN

Institution

Zollverein World Heritage Site

The Zollverein World Heritage Site – once “the largest colliery in the world” – today the most renowned industrial monument and centre of the creative industry in the Ruhr area. 100 hectares in the north of Essen, Shaft XII, Shaft 1/2/8 and Zollverein Coking Plant. The first shaft was constructed in 1847, the last coal was produced in 1986, the coking plant was closed down in 1993. Buildings and facilities have been officially under a preservation order since 1986. In 2001, the site was inscribed on the UNESCO World Heritage List. Preservation through conversion is the motto. Variety characterises the offer. History, culture, creativity, events, gastronomy, leisure, this is what Zollverein offers to its more than one and a half million visitors per year.

Stiftung Zollverein

UNESCO-Welterbe Zollverein

Areal B [Schacht 1/2/8], Direktion [B57]

Bullmannaue 11

45327 Essen

→ www.zollverein.de

Project Coordinators

Fabian Lasarzik, Artistic Director, Stiftung Zollverein

Verena Moron, Project Manager

High School Students

Giang Tran, Ansar Yussufi, Timur Aksoy, Tuan-Anh Nguyen, Steven Ziems, Lezan Jabber, Bünyamin Agirman, Iman Hadi, Thanh-An Pham, Stefan Kronenberger, Ngoc Linh Tran Thi, Duc Song Toan Nguyen

Gymnasium Essen Nord-Ost

University Students

Saskia Fischer, Project Photographer

Jana Stolzer, Bachelor of Communications Design and Photography

Amen Feizabadi, Bachelor of Integrative Composition

Folkwang Universität der Künste

ISTANBUL

Institution

Anadolu Kültür

Anadolu Kültür was founded as a not-for-profit cultural institution in 2002 when individuals from various fields of the art world, the business world and civil society came together to support the production and sharing of culture and art in cities across Turkey and abroad. Anadolu Kültür continues its activities with the belief that cultural and artistic exchange will help develop mutual understanding and dialogue and overcome regional differences and prejudices, and that a broader cultural life will elicit a discussion of concepts such as citizenship, identity and belonging.

Anadolu Kültür's vision is the dream of a society that has managed to shed its prejudices, that finds nourishment and enrichment through differences and where cultural diversity is not perceived as a source of conflict but wealth. Anadolu Kültür aims to build bridges between different ethnic, religious and regional groups by sharing culture and art, supporting regional initiatives, emphasizing cultural diversity and cultural rights and consolidating interregional collaboration. Anadolu Kültür also intends to foster a consciousness for the diversity of cultural heritage and create an awareness of the mutually shared elements of this heritage. It collaborates with other nongovernmental organizations, municipalities and local initiatives which share the same objectives.

Anadolu Kültür

Cumhuriyet C. No: 40

Ka-Han Kat: 8 Elmadağ

34367 İstanbul

→ **www.anadolukultur.org**

Project Coordinators

Zümray Kutlu, Program Coordinator, Anadolu Kültür

Eva Liedtjens, Project Manager

High School Students

Selen Esmer, Buse Uzun, Tuğçe Yıldız, Elif Emre, Sema Sırtlan, Fatma Bingöl, Elif Karaatlı, Ceren Hafizoğlu, Zeynep Alemdağ, Ali Demir, Pervin Ardahanlı, Yiğitcan Yılmaz

Darüşşafaka Eğitim Kurumları

University Students

Begüm Yamanlar, Visual Arts and Communication Design Masters Programme

Ertuğrul Akgün, Radio-Television-Cinema Ph.D Programme

Sabancı Üniversitesi

İstanbul Üniversitesi

WEIMAR

Institution

Klassik Stiftung Weimar

The Klassik Stiftung Weimar is a unique ensemble of cultural memorial sites. With more than 20 museums, palaces, historic houses, parks as well as literary and art collections, it is one of the largest and most significant cultural institutions in Germany. Eleven of the Klassik Stiftung’s prop-
erties are mentioned in UNESCO’s World Heritage Site list as part of »Classical Weimar«. More
than 700,000 people visit the Klassik Stiftung’s institutions every year.

With the master plan »Cosmos Weimar« which was drawn up in 2008, the Stiftung has developed a
forward-looking concept that will open up the marvellous museum landscape in and around Wei-
mar for visitors. The most important measures are the development of the city palace as the centre
of the Klassik Stiftung and the construction of a new Bauhaus museum.

Organizers

Folker Metzger, Head of Education Division, Klassik Stiftung Weimar
Katja Nicke, Project Manager

High School Students

Sonja Dalski, Luise Fischer, Wieland Freyer, Theresa Kröber, Ulrike Heinicke, Luise Herzog,
Maximilian Huschke, Nikolas Oberländer, Caroline Poppa, Wiebke Steinhöfel, Josephine Tancke

University Students

Amel Ali-Bey, Media Arts and Design Master program
Robert Schwabe, Media Arts and Design Master program

Klassik Stiftung Weimar

Burgplatz 4

99423 Weimar

→ www.klassik-stiftung.de

Staatliches Humboldtgyrnasium Weimar

Goethegymnasium Weimar

Bauhaus-University Weimar

Meltem Ceylan Alibeyoğlu (Özel Darüşşafaka Lisesi)
Tuğrul Artunkal (İstanbul Bilgi Üniversitesi)
Meltem Aslan (Anadolu Kültür)
Angelika Baege (Stiftung Zollverein)
Fırat Bingöl
Udo Brennholt (Gymnasium Essen Nord-Ost)
Antje Danz (Bauhaus-Universität Weimar)
Dr. Anne Duncker (Stiftung Mercator)
Prof. Dr. Jens Geelhaar (Bauhaus-Universität Weimar)
Dr. Dietrich Goldmann (Chairman of Board of Trustees, Stiftung Zollverein)
Seçil Güvenç (Özel Darüşşafaka Lisesi)
Prof. Dietrich Hahne (Folkwang Universität der Künste Essen)
Kirsten Hommelhoff (Stiftung Mercator)
Irene Jenderek (Gymnasium Essen Nord-Ost)
Nevzat Kulaberoğlu (Özel Darüşşafaka Lisesi)
Prof. Dr. Bernhard Lorenz (Stiftung Mercator)
Hermann Marth (Chief Executive Officer, Stiftung Zollverein)
Bernd Neuendorf (State Secretary, Ministry for Youth, Family, Culture and Sport)
Jolanta Nölle (Member of the Executive Board, Stiftung Zollverein)
Davut Ökütçü (Darüşşafaka Cemiyeti)
Angelika Opel (Staatliches Humboldt-gymnasium Weimar)
Thomas Oster (Gymnasium Essen Nord-Ost)
Serpil Pazar (Özel Darüşşafaka Lisesi)
Armin Pelzer (Folkwang Universität der Künste Essen)
Michael Schwarz (Stiftung Mercator)
Katja Stuckatz (Penn State University)
Jan Tasci (Stiftung Mercator)
Susanne Thiele (Goethegymnasium Weimar)
Assoc. Prof. Deniz Ünsal (İstanbul Bilgi Üniversitesi)
Serra Özhan Yüksel (Anadolu Kültür)
Ragıp Zık (Anadolu Kültür)

